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statement to be true for English rather than for German, as he has illustrated in his German Grammar, page 525 (e). Since the publication of his Grammar he has collected a number of additional examples : mit den Augen blinzeln, *to wink one's eyes*, mit der Peitsche knallen, *to crack one's whip*, mit den Zähnen knirschen, *to gnash one's teeth*, mit dem Kopfe nicken, *to nod one's head*, mit den Flügeln schlagen, *to flap its wings*, mit den Lippen schmatzen, *to smack one's lips*, mit dem Fusse stampfen, *to stamp one's foot*, mit den Händen winken, *to wave one's hands*, mit den Schultern zucken, *to shrug one's shoulders*, etc. After years of observation it seems to the reviewer that the instrumental construction is in German a marked feature of the language which invariably attracts the attention of an English-speaking person. A native German often provokes the smile of a native Englishman or American by the too liberal use of this instrumental construction in talking English. It seems indeed true that this old construction, once common in different Germanic languages, has lost but little of its former usefulness in German. While in German it still competes with the accusative construction, the latter is far more common in English, altho in some expressions the prepositional construction is still quite natural, as in *He stamped with his foot*, or *He stamped his foot*.

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*Geschichte der Inszenierung im geistlichen Schauspiele des Mittelalters in Frankreich. Von Dr. Gustave Cohen. Vermehrte und verbesserte Ausgabe. Ins Deutsche übertragen von Dr. Constantin Bauer. Leipzig, 1907, ( 256 pp. 12 M.*

The French version of this work, under the title *Histoire de la mise en scène dans le théâtre religieux français du moyen âge*, appeared in 1906 in the "*Mémoires couronnés de l'Académie de Belgique*" and was also published separately in a limited edition (Paris, Champion, 1906). The fact that this French edition was soon exhausted has led to this new edition in German

translation with a number of additions and corrections due for the most part to reviews of the French version. The work is an excellent one and a new edition is welcome, although it is not clear to me why it should be in German translation. It is scarcely of a nature to be used by anyone who could not use it perfectly well in French, while on the other hand such a work, written originally in French, dealing with a subject involving a large number of more or less technical French terms, and based for the most part upon French documents not always perfectly clear in the original, such a work cannot but lose in translation, however well the translator may have done his work.

The work is divided into three books dealing with the *mise en scène* in the liturgical drama, in the semi-liturgical drama (chiefly the Norman *jeu d' Adam*), and in the mysteries. This last is naturally the largest, filling most of the volume. The subdivisions in each of the three books are practically the same and include chapters on the place of the performances, the stage and decorations, the '*machinerie*,' the organization, the authors and texts, the players, and the spectators. In the first book and more at length in the third book are chapters on the relation of the drama to medieval art. It is evident that Dr. Cohen has given his subject a broad interpretation and aims to present a complete picture of the performances from all points of view. The thoroughness with which the author has sought out and brought together the widely scattered material, the light he has thrown on many obscure points, the sympathy with which he has entered into the spirit of the medieval drama combine to make the work an important and at the same time a very readable one. Its value is increased by a number of plates; the six of the French edition are here increased to eight. Finally a bibliography of thirteen pages and an index.

One criticism of the work as a whole is the author's tendency to make his descriptions too general and not attach them closely enough to the individual texts. As a result sources are sometimes not given at all or are not given completely enough; also features from different plays are often woven into one general description where there is no evidence that they were ever combined or even that the several features were of common occurrence.

There are a number of matters of detail that call for correction or comment.

On page 14 occurs the passage, "ein verhülltes Kreuz wurde am Altar aufgestellt, um das Grabmal zu versinnbildlichen;" similarly on page 16 and page 25 the crucifix is spoken of as symbolizing the sepulchre, whereas it symbolized the body of Christ and before the Easter service was removed from the place representing the sepulchre.

The footnote on page 16 speaking of Lange's *Die lateinischen Osterfeiern* reads: "Wir führen hier die Texte in einer neuen Anordnung auf, nicht nach dem Datum des Manuskriptes, worin sie stehen, sondern nach dem Umfang der Inszenierung." This assumption that in these liturgical texts extending from the tenth to the eighteenth centuries the simpler *mise en scène* is necessarily in all its details the more original is certainly questionable. To be sure but few of the texts are used and the question of method does not materially affect the results.

On pages 221-2 is the passage: "Geländer und ein Wassergraben müssen die Bühne vor dem Andrängen der schaulustigen Menge schützen. Auch in England und Deutschland waren diese vorhanden." This brief assertion of the use of a water-ditch to keep back the crowd in all three of the countries in which the religious drama was chiefly cultivated is broad enough in its scope to deserve examination. In France, so far as records go, there was one such case of a water-ditch, and it seems indeed to have been used for this purpose. For England the statement seems to rest upon a very feebly supported conjecture of Brandl (*Quellen des weltlichen Dramas in England vor Shakespeare*, p. xx). In the morality *Pride of Life*, which Brandl is here discussing, the king uses the following lines in describing his merry messenger:

Mirth & solas he can make  
& ren so þe ro,  
ligtly lepe oure þe lake  
Qwher so euer he go.

From the 'lake' in this perfectly natural description and from a few scattered lines admonishing the audience to be quiet Brandl conjectures that the stage was protected by a water-ditch.

He supports his conjecture by calling attention to an old stage plan that has been preserved for the morality *Castle of Perseverance*, where around the rudely represented castle there is a circle and the remark that here if possible there is to be water. This moat about the castle is, however, only an early attempt at realism, especially as the castle in the course of the play is besieged. There is no evidence of its use to keep back the audience. In fact it is to be noted further that according to the old plan the moat was not directly between the stage and the spectators, for outside of the circle representing the moat are marked out stations for other characters of the play. Finally for Germany there is absolutely no evidence of such a use of a water-ditch or of the occurrence of a ditch around the stage. That Dr. Cohen includes Germany in his statement is evidently due to a misunderstanding of Brandl. Brandl says (p. xx): "Verwandtes begegnet auch in Deutschland (Heinzel, *Altd. Drama*, S. 31 ff)"; this "Verwandtes" does not include the water-ditch of which he has been speaking, but refers only to the chief subject of his discussion, the mansions or "Bühnenstände." This may be confirmed by the reference to Heinzel, who there discusses only the stage mansions.

In view of the fact that the author has included in a comparative way the religious drama of Germany, there are some strange bibliographical omissions. There is no mention in the bibliography or elsewhere of Heinzel's *Beschreibung des geistlichen Schauspiels*, nor of his *Abhandlungen zum altdeutschen Drama* (in the *Sitzungsber. der Wiener Akad.* 1896), nor of the various publications of Brandstetter (especially his Program *Die Regenz bei den Luzerner Osterspielen*, and his articles giving the *Bühnenrodel* in *Germ.* xxx. and xxxi.) which give the great mass of interesting details about the Lucerne Easter plays. In the *Bühnenrodel* the author would have found something bearing upon the question as to whether players, especially Adam and Eve, actually appeared nude, as the rubrics often state. In the first edition he thought he had irrefutably proved that they did. In the present edition (p. 201) he has changed his opinion, convinced by some of his reviewers, and believes that such rubrics are not to be taken literally and that some garment or at least a loin-girdle was kept on. In the Lucerne plays tight-fitting

"Leibkleider" were used; as the Bühnenrodel for the play of 1583 says, "Beide (*i. e.* Adam and Eve) sond nacket sin in Lybkleidern über den blossen Lyb."

The following typographical errors were noticed: P. vii for 'Sepe' read 'Sepet;' p. 118 footnote for 'Wackernagel' read 'Wackernell;' p. 133 footnote for '*Passion de Francfort*' read '*Passion von Donaueschingen*;' p. 198 for 'Comertor' read 'Comestor;' p. 218, l. 26 for 'ersten' read 'ernsten;' p. 233, l. 29 for 'Gegner Wiclefs' read 'Anhänger Wiclifs.' It is evident from the sentence itself as well as from the preceding sentence that 'Anhänger' is what the author means or should mean. Also the quotation which follows is not, as is now stated, from an opponent of Wiclif, but is from one of his followers; it is, however, as the author states, from one who opposes the miracle plays, and yet it is devoted wholly to telling the good results that may come from witnessing a miracle play. This is bewildering and the author should have explained that the passage quoted contains only the current arguments which the writer intends to refute.

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*The Religion of the Teutons.* By P. D. Chantepie de la Saussaye. Translated from the Dutch by Bert J. Vos. Boston, 1902, pp. 504.<sup>1</sup>

Professor de la Saussaye's work on *The Religion of the Teutons* forms Volume III in a series of handbooks on the History of Religion, edited by Professor Morris Jastrow, Jr., of the University of Pennsylvania.<sup>2</sup> The purpose of the handbooks is to serve at once as practical text and reference books, to illustrate

<sup>1</sup> The importance of this work together with the fact that it does not seem to have been noticed in any American periodical may be sufficient excuse for a belated review.

<sup>2</sup> The preceding numbers are: Vol. I, *The Religion of India*, by Prof. E. W. Hopkins, and Vol. II, *The Religion of Babylonia and Assyria*, by Prof. Morris Jastrow, Jr.